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# CLASSICAL WEEKLY

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# CLASSICAL WEEKLY

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## MEMORANDA

Nineteen national organizations of teachers have formed a National Commission on Cooperative Curriculum Planning, on which the American Classical League is represented by Professor B. L. Ullman of the University of Chicago.

The first report of the commission, already in preparation, will deal with those resources for general education which may be found in the respective disciplines represented, and which are related to the task of preparing children and youth for intelligent participation in the life of a democratic society. It will be

concerned, not with the development of the respective fields as organized bodies of knowledge or skills, but with the contributions these fields may make to the general education of the learner. In addition to a summary indicating areas of interest common to many fields, the report will include concrete suggestions concerning techniques of cooperation among teachers of various subjects.

This is the important thing: the organizations represented on the commission were each formed to promote the special interests of their own fields, and here they are meeting for the common good.

## COMING ATTRACTIONS

APRIL 26-27 Hotel New Yorker, New York

CLASSICAL ASSOCIATION OF THE ATLANTIC STATES

President: Dr. Robert H. Chastney, Townsend Harris High School, New York

Vice-Presidents: Sister Maria Walburg, College of Chestnut Hill; Miss Edna White, Dickinson High School, Jersey City

Secretary-Treasurer: Dr. John F. Gummere, William Penn Charter School, Philadelphia

Chairman of the Local Committee: Mr. Russell F. Stryker, Townsend Harris High School

### SPEAKERS

Dr. Thelma B. DeGraff, Hunter College "Cicero and Lucretius"

Professor Donald B. Durham, Hamilton College "In Praise of Greek Romances"

Miss Edith Godsey, East Side High School, Newark "Where Modern Poetry and the Classics Meet"

Professor Kevin Guinagh, Eastern Illinois Teachers College "Immediacy in Education"

Professor George Dwight Kellogg, Union College "The Ancient Art of Poetic Improvisation"

Professor Casper J. Kraemer, Jr., New York University "Nessana, a Problem of Historical Reconstruction"

Rev. Joseph M. Marique, Fordham University "Graeculus Esuriens and the Roman Intelligentsia"

Professor Brooks Otis, Hobart College "Horace's Attitude toward Elegy"

Rev. J. C. Plumpe, Pontifical College Josephinum "A Forgery by Erasmus"

Professor Norman T. Pratt, Princeton University "The Realism of the Amoebean Contest"

Professor James Stinchcomb, University of Pittsburgh "Caesar Was a Writer"

Professor Rollin H. Tanner, New York University "The Meaning behind the Word"

Mrs. Irene Ringwood Arnold, Bennett Junior College "Uses of Epigraphy"

PROFESSOR LARUE VAN HOOK, Columbia University will address the Friday evening session

## REVIEWS

**Germanische Frühzeit in den Berichten der Antike.** By SIEGFRIED GUTENBRUNNER. vii, 209 pages, 13 plates, 2 maps. Niemeyer, Halle 1939 3.80 M.

The past few years have seen an increasing interest among German scholars in the history of the Germans during classical antiquity. Two years ago Capelle collected and translated the extant sources in his *Das Alte Germanien*, and Much published his exhaustive study of Tacitus' *Germania*. Now Gutenbrunner, a pupil of Much, in a work intended to be semipopular, offers what amounts to a survey of the history of the Germans from their earliest appearance down to the time of Caesar.

On the basis of a detailed analysis of the scattered and fragmentary notices found in ancient authors, combined with the linguistic evidence afforded by tribal and place names and, to a lesser extent, the evidence of archaeology, the author presents the following story. The first definite glimpse of the Germans is to be found in the mention of certain Germanic tribes in Avienus' *Ora Maritima* which, although written in the fourth century A.D., is based in large part on some source from the sixth century B.C. They reappear in the fourth century B.C. in Pytheas' narrative of his journey to the North. The famous voyager probably sailed around Britain, touched the west coast of Norway and either saw the region around Helgoland himself or learned of it from his guides. Helgoland is probably to be identified with the island which is mentioned so often by the ancients as the source of amber. Germans are next represented in history by the Gaesati, undoubtedly a branch of the Alpine Germans, who served as mercenaries for the Celts in their conflict with the Romans during the closing decades of the third century B.C. A little later we hear of the Sciri and Bastarnae who, starting from their homeland in northeast Germany, worked their way through the region of the Vistula, along the eastern slopes of the Carpathians, to the shores of the Black Sea and, in the second century B.C., fought in the service of the kings of Macedon. In the last quarter of the second century B.C. began the famous wanderings of the Cimbri and Teutones. The homeland of the former was probably in the Danish Vendsyssel, of the latter in Jutland. Gutenbrunner concludes with a chapter devoted to the origin of the name 'German.' This, he claims, was probably at first the name of one of the German tribes bordering on the Celts and was subsequently applied by the latter to the Germans in general. The name itself is purely Germanic in origin.

The picture that Gutenbrunner has presented is interesting and provocative, but it is given a definiteness that the evidence upon which it is based scarcely

warrants. There is hardly a point in the early history of the Germans which is not a matter of considerable controversy. While the author's resolutions of many of these are attractive, others are unconvincing and some are mere conjecture. It is far from certain, for example, that the passage in question from the *Ora Maritima* is based on Avienus' sixth-century source and not some later one, or even that the tribes there mentioned are Germanic. Far from certain, too, is the conclusion that the Gaesati were Germans and not Celts. With respect to the origin of the name 'German', the virtual insolubility of this problem on the basis of our present knowledge is reflected in the numerous varying interpretations of the famous 'Namensatz' in Tacitus, Germ. 2, and in the attempts to trace the origin of the name to such distinct languages as Celtic, Latin, and Illyrian, as well as to German.

The ancient sources are conveniently quoted in full in an appendix. Since the book is not intended primarily for scholars, there is no documentation whatsoever, a lack only partially compensated for by a brief bibliography at the end.

LIONEL CASSON

NEW YORK UNIVERSITY

**Roman Provincial Administration Till the Age of the Antonines.** By G. H. STEVENSON. vi, 179 pages, 1 map. Blackwell, Oxford 1939 7s. 6d.

Arnold wrote his prize essay on Roman Provincial Administration over sixty years ago. Curiously enough this has remained the only handbook on the subject in spite of the great number of monographs on separate provinces and special studies. Twice revised, Arnold's work is now out of print. Stevenson has not attempted another revision, but has prepared a new work on the plan of Arnold. Instead of expanding, however, he has unfortunately limited the scope. Where Arnold carried the theme down to Diocletian, Stevenson stops with the Antonines. The section on client princes has been expanded into a chapter. Otherwise little change has been made in plan or in method of treatment.

Stevenson is an enthusiastic admirer of Rome and Roman imperialism. The burden of ruling the world was accepted with reluctance. Except for a few bequests, most provinces were acquired as a measure of defense. For example, free Britain was a menace to Roman rule in Gaul and had to be conquered. Rome was the champion of the small client kingdoms, much as Britain protects the small powers of Europe, and safeguarded their interests. While some defects of administration may be conceded under the republic, the government of the conquered territory was for the most part beneficial, and under the Empire the former defects were remedied. The tribute imposed upon the provincials might reasonably be considered as a mod-



erate insurance premium for protection. The dictum that 'the value of free institutions is not seriously impaired by loss of power to take up arms against one's neighbor' is quoted with approval.

This enthusiasm is not altogether shared by the reviewer. It is of course difficult to distinguish between defensive and aggressive imperialism, and much depends on the point of view. For example England and Germany both claim to be fighting a defensive war at present. It is unfortunate that our knowledge of Roman wars comes solely from pro-Roman sources, and modern historians have generally accepted that point of view or at least warned us that modern imperialistic policies must not be transferred to the politic theories of Mediterranean civilization. Perhaps this tendency has been over-exaggerated. When one considers how badly Italy lacked mineral wealth, the conquest of Spain can hardly be regarded as a mere matter of defense. Again one must remember how the conquests of Alexander the Great stirred men's minds for centuries after his death and that the cult of Hellenism began with the Scipios. How much of Roman expansion was due to personal ambition and lust for power we may never know, but both factors played their part from Scipio to the Caesars. The altruism of Rome in regard to client princes must be taken with the proverbial grain of salt. Rome protected the client princes as long as they served to protect her own boundaries. When that need disappeared, the client kingdoms soon followed. Exception may be made to the Orient, but Rome had experienced under Antony the danger which might arise from a large standing army in the East, and the client kingdoms were retained on the northern borders of Parthia long after they disappeared in the west.

Six defects of republican provincial administration are enumerated: isolation of provinces as separate compartments; lack of standing army; incompetence of civilian magistrates in dealing with problems of province; inadequate control of governors; lack of trained civil service; sharp line of distinction drawn between Roman and provincial. Worse than all these was the general policy of exploitation followed by the governors, their comites, and their capitalistic friends. While one may admit that Cicero as counsel for the prosecution presents a distorted picture of Verres, his defense of Flaccus and of Fonteius or his letters in behalf of investors are equally damning. It is difficult to forget how the high-minded Brutus exacted 48% compound interest on his loan to the Salaminians or how he starved the city fathers to death when they could not pay, or even when they tried to discharge the loan, how he refused to accept payment since it was difficult to find such a profitable investment elsewhere. Under the Empire it is probable that many evils were corrected, but even Augustus allowed exploitation in Gaul and Syria and there is no evidence that the offenders were punished. With the development of bureaucracy direct

contact between the emperor and the provincial became more difficult and the close personal relations which existed between Trajan and Pliny were probably the exception rather than the rule. In spite of many outward signs of prosperity and in spite of the long era of peace following Augustus, the collapse of the third century must not be regarded as a sudden catastrophe but the causes must be sought in the early empire, or even earlier. In this connection the chapter on taxation is defective. Some mention should have been made of the liturgical system and the oppressive burden which it imposed upon provincials. Some discussion of the effect of tribute on the sovereign city and on the provinces might furnish food for thought to modern imperialists.

The chapters by Stevenson in the Cambridge Ancient History on provincial administration are admirable. In writing this book I rather suspect that he was obsessed by the fear of seeming to duplicate his own work or that of Arnold. As a result he has simplified his treatment and adapted it to the needs of the novice in ancient history or for the general reader rather than for the specialist. While it is admirably written and attractively printed I regret that he did not take the opportunity to expand his theme and prepare a more authoritative work for which he has amply indicated his capability.

ALLAN CHESTER JOHNSON

PRINCETON UNIVERSITY

### Die römischen Bronzegefässe von Pannonien.

By ALADÁR RADNOTI. 220 pages, 5 figs., 57 plates. Institut für Münzkunde und Archäologie, Budapest 1938 (*Dissertationes Pannonicae*, Series II No. 6) 40 Pengő

Though the Roman bronze vases of Pannonia are not as important for chronology as pottery or coins, yet they are of greater importance than the other material for indicating the commerce between such centers of civilization as Alexandria, Capua, and Gallia. The author tries to distinguish between products of these centers and local imitation. As bronze founding is an old tradition in the valley between the Danube and the Drau, called Dunantul by the Hungarians, influence of the earlier local production of the La Tène period is to be found in the local production and imitation of southern import. The development of the single shapes and of each element of decoration of the about 1100 pieces studied is carefully traced. The origin, the distribution and the date of each group is investigated.

The author has a great knowledge of literature which deals primarily with finds in his and other Roman imperial provinces. He regrets that there are so few systematic investigations of the rich material. As such he quotes particularly Willers, *Die römischen Bronzeimer von Hemmoor*, 1901, and *Untersuchungen über die*

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römische Bronzeindustrie von Capua und von Niedergermanien, 1907; Schreiber, *Die alexandrinische Toreutik*, 1894; and Drexel, *Alexandrinische Silbergefäße der Kaiserzeit*, *Bonner Jahrbücher* 1909 (4f.). I am astonished that he omits the more recent books of Jacobsthal and Langsdorf, *Die Bronzeschnabelkannen*, 1929, and E. Pernice, *Gefäße und Geräte aus Bronze*, in *Die hellenistische Kunst in Pompeii IV*, 1925.

But there is indeed no systematic investigation on so large a scale as Radnóti's. It comprehends casseroles (9-67), ladles and strainers (68-81), sacrificial pateras with handles (81-93), plates and cups (93-97), small ladles (*simpulum* 97-104), pails (105-122), kettles and other kitchenware (123-127), dishes (127-135), bowls (136-137), oinochoes (137-156), jars (156-172), vases in the shape of busts (172-174). For each kind there are outline drawings of the shapes on Plates I-XIV, of handles on Plates XV-XVI and photographic views of vases, handles and details on Plates XVIII-LV. The inscriptions of manufacturers are collected on Plate XVII. This scattering on different plates of illustrations which belong together makes the reading of this substantial volume not easy. Another difficulty is caused by the fact that the subdivisions of the single chapters are not always easily understood. Why are the small *simpula* divided from the other ladles by the pateras, plates and cups? Why are the oinochoes with narrow mouth divided from the oinochoes with twofoil and threefoil mouth by the askoi?

There is a wealth of new information on the single kinds, the origin and development of their shapes and decorations in Alexandria, then in southern Italy, particularly Capua, then in the provinces, where they are mixed up among themselves and with La Tène tradition, their distribution, perhaps via Aquileia to the north: Germany, Britannia, Scandinavia. It was necessary to conduct these researches separately, but it would have been a valuable addition, if a survey had summed up the results and combined them into a clear picture of the bronze industry in the provinces. It is also difficult to find the text belonging to the plate. A list of the illustrations on the plates or an indication where the different figures are discussed in the text would have been another and almost necessary help. It would probably emerge that the idea of Schreiber, who considered Alexandria the center of all Hellenistic toreutic, and that of Drexel, who thought that most bronzes were made in the provinces, can be reconciled in the following way: The toreutic art came from Alexandria to southern Italy, particularly Capua, to Rome, then in the early imperial period over the Alps to the north, where it was divided into the eastern (Pannonia) and western (Germania, Gallia) branches. The more mixed decorations are, the later they are usually to be dated. Thus the casseroles with swans' heads from Capua belong to the first century B.C. until the period of Augustus, while in the north they belong to the first century A.D.

(cp. 17ff.) Here they are combined with patterns from the La Tène period like the open work with a pelta, which lives on in the north until the later imperial period. Sometimes Italian masters like one Norbanus emigrated to the north in the first century A.D. (32f.) Several masters known from Capua fabricated the casseroles found in Pannonia: Gn. Trebellius Crescens, P. Cippius Polybius and P. Cippius Isocrysus, L. Ansius Diodorus and L. Ansius Epaphroditus (39ff. and 53ff.). Finds in Pompeii date them in the pre-Flavian period, while later their wares were distributed to the barbarians, some as late as the second century A.D. (44ff. and 54ff.) To the known masters new names are added like Niger (48). From the same Italian center the same ware spread in the first century A.D., not only to Pannonia but also to Bohemia, North Germany and Scandinavia. Others went directly to Germania Romana without coming to Pannonia.

An interesting investigation shows that pateras and decorated oinochoes spread together with the Isis cult (81ff. and 137ff. Cp. also Hekler in *Arch. Jahrb.* 24 [1909] 28ff.; Zahn, in *Antike* 5 [1929] 48ff., figs. 2-3). Originally a late Alexandrine product, they are produced under Augustus in Italy, in the first century in Pannonia and they find their end in local imitations of the third century in the Danube valley. They did not spread to the west or to the free barbarians outside the Roman empire.

The pails, kettles and other kitchen ware are more practical than artistic. They are of a rather conservative shape often still found in our own kitchens. The dishes (127f.) also live on in the same shape from the first century A.D. with motives from Hellenistic models until the fourth century A.D. In the later period Pannonia exported them to the barbarians, often after they had been repaired.

An appendix by Alfons Barb, a pupil of Kubitschek, describes early Roman tombs in the Burgenland (175-205 with plates LVI-LVII). Some of these have already been published by Kubitschek in the "Römerfunde von Eisenstadt," *Sonderschrift des Oesterreichischen archäologischen Instituts Wien* 11 (1926). They begin in the La Tène period and continue into the second century A.D. They belong to Roman veterans, Celts and about ten percent of them to Germans.

MARGARETE BIBER

COLUMBIA UNIVERSITY

**Livius-Interpretationen.** By FRITZ HELLMANN. 108 pages. De Gruyter, Berlin 1939 5 M.

In his introduction the author discusses the writing of Roman history prior to Livy, emphasizing specifically the idea that its character in successive periods was determined by the general spirit of the age and by political conditions. In fact this is the fundamental

thesis of the book. The author is interested not so much in the historical reliability of Livy as in his psychology. He had before him a confusing mass of historical writing, often contradictory in both fact and spirit. This he managed to reconcile without doing violence to the traditional historical facts. Drawing his inspiration from the reign of Augustus, he was able to paint a picture of a comparatively peaceful extension of the Roman dominion.

Following the introduction is a comprehensive tabulation of what the author calls critical expression in Livy. Words and phrases are listed in three classes—those which leave decision open, those that lead to an actual decision, and those which admit only a probability—with subdivisions and many examples under each head. Some of the distinctions on which the subdivisions are based appear to me quite arbitrary. For example, in the first class *incertum est, ambigitur*, and *in diversum trahunt* seem to mean the same thing, and yet they appear in three different categories. Also, in the second class, *certum habeo, credo*, and *haud ambigam*, listed in three subdivisions, do not seem essentially different. Finally, many examples in the third class might well have been included in the second. Though I am inclined to question the value of tabulations of this sort, it must be admitted that the author reaches some interesting conclusions: that Livy made an honest study of earlier writings, seeking the truth among their contradictions; that he preferred the testimony of those who lived nearer to the time of which he wrote; that he was inclined to accept the testimony of the majority; that he was conservative in giving a mere opinion; and, finally, that inherent probability weighed heavily with him.

There follows a discussion of the psychology of the Augustan period, as determining the point of view of Livy himself. This discussion is based upon passages in Livy, which are analyzed in the most minute detail. Running through the whole history the author finds a spirit of hope and optimism, inspired by what he calls the 'interpretatio Augustea.' Livy's feeling in his treatment of the social orders is derived from the ideals of the Augustan period—moderatio on the part of the leaders, modestia on the part of the people. This so-called moderation-motive is the prevailing motive of the fourth book. The contrast between similar scenes in the second book and the fourth is significant of the historian's change of attitude toward both the leaders and the people. Also in his treatment of information found in his sources he is inevitably influenced by the new imperial psychology. This fact the author brings out by a detailed comparison of Livy 36.27-29 with Polybius 20.9-11.

I have little fault to find with this excellent book. Some of the evidence on which conclusions are based seems to me far-fetched. That is, in his meticulous

analysis of certain passages the author perhaps ascribes too much importance to an occasional word or phrase (for example, *prope* on page 92). It might even be claimed that the truth of some statements for which he labors to find evidence is pretty obvious anyway. However that may be, it is a scholarly and convincing piece of work and emphasizes an aspect of Livy's history which is probably often disregarded.

H. E. BURTON

DARTMOUTH COLLEGE

**Ion von Chios.** Die Reste seiner Werke. By ALBRECHT VON BLUMENTHAL. vii, 68 pages. Kohlhammer, Stuttgart 1939 4.50 M.

In this monograph the well known author of recent works on Hesychius and Sophocles as well as of the article on the latter in Pauly-Wissowa performs the long-needed task of collecting and editing the fragments of Ion, hitherto scattered among the fragments of the tragedians, lyric poets, pre-Socratics, satyrists and historians.

That Ion should have been equally at home in almost all contemporary branches of both prose and verse was apparently as singular a fact in his own time as it has been hard to reckon with in our own, and this collection would be justified merely as an attempt to reveal his versatility. But that he was, in addition, the friend of the greatest men of his age and left memoirs of them, that he not only produced tragedies and satyr-plays at Athens but wrote a drinking-song for the Spartan Archidamus (27), that he was master both of the lucid Ionic prose of his *Ἐπιδημῖαι* and of the philosophic, sententious manner of his *Τραγῆμοί*, that he composed lyric poetry, yet was sufficiently interested in grammar to urge the addition of a new letter to the alphabet (25)—these and other facts make him undoubtedly one of the most central, most representative figures of the fifth century.

The choice of subject is, therefore, in this case as much a matter for comment as its careful and at times brilliant execution. The edition includes a biography, a notice of Ion's works together, in many cases, with new attempts at emendation, and a treatment, for the most part extremely illuminating, of the nature of the lost works. It contains also three appendices, respectively on the anonymous satyr-play (Ox. Pap. VIII 1083) attributed in recent years to Ion, Achaëus, and Sophocles, on Ion's younger contemporary Ion of Samos, the author of the well known epigram on Euripides (A. P. VII 43), and on the elegiac inscriptions in honor of Cimon's Thracian victories (Aeschines c. Ctes. 183); Plut. Cimon 7), which, it is argued, have been wrongly attributed to Ion. The edition should take its place as essential to the study not merely of Ion but of the many literary movements in which he shared.



It is hardly possible in a review even to touch upon what is inevitably the main burden of such a work, namely, the readings and interpretations of specific passages. Because of the lateness of the sources for most of the fragments, the author is constantly faced with textual problems, and if he emends perhaps too boldly and too often, it can at least be said that the practice is on the whole justified and that his own results are at times happy. Such, for instance, is his insertion of *eis* in the last clause of the famous sentence on the development of Sophocles' style (fg. 9), *ἔλεγε... τρίτον ἦδη τὸ τῆς λέξεως μεταβαλεῖν εἶδος <eis> ὅπερ ἐστὶν ἡθικώτατον καὶ βέλτιστον*, and the same is true of several changes in the equally well known passage on the dinner party at Chios (fg. 8). Much bolder is the ingenious emendation in the opening sentence of the *Τριαγμός*, *πάντα τρία, καὶ πλεόν<ων> γ' οὐδὲ<ν> πλεόν<η> ἔλασσ<όν>ων τούτων τῶν τριῶν* (fg. 20), in which the editor accepts the repeated *πλεόν* as the essential clue and achieves a statement similar in form to several of Parmenides and Melissus. Emendations in fgs. 61, 66, 72 and 103 are only slightly less striking; those in fgs. 26 and 27, weaker. The linguistic interpretation, on the other hand, is of a consistently high quality.

In regard to the nature and content of Ion's works and the facts of his life, the author also reaches a number of conclusions which either qualify or differ from those recently advanced by W. Schmid (Griech. Lit. Iii 514-520) and T. B. L. Webster (Hermes 71 [1936] 263-274). Such conclusions are that Ion was born about 480 rather than ten or fifteen years earlier (1); that his *Χίων κτίσις* was an historical work, doubtless resembling several of the period and in prose (17-18); and that the evidence for his having composed comedies in addition to his other types of works is less strong than has generally been represented (3, 35, 54). But perhaps the editor's most notable achievements in this field of critical interpretation are his very successful attempts at reconstructing scenes from the lost plays: from the *Agamemnon* (fg. 41), the *Alcmena* (fg. 49), the *Phrouroi* (fg. 89), and notably the famous *Omphale* (fgs. 60, 76). In passing it may be said that Schmid's remarks on the clarity and simplicity of Ion's tragic style are not confirmed by the fragments (especially nos. 46, 48, 71, 80, 83, 90, 93).

Finally, it is difficult not to comment with pleasure on the new facility offered by the edition for comparing various classes of Ion's works with one another. For example, mention has already been made of the sharp contrast in style between the fluent *Ἐπιδημία* and the *Τριαγμός*, which employs studied antithesis (fg. 22) and lists of nouns (fg. 20, *ἐνὸς ἐκάστων ἀρετῇ τριάς· σύνεσις καὶ κράτος καὶ τύχη*). Better evidence could hardly be found on the styles appropriate at this date to different kinds of works, and that evidence has a close bearing on Thucydides who, like Ion, uses both

antithesis and lists of general nouns (I 76.2, 122.4; III 40.2). But since Ion died before 421 at at least sixty years of age, this sententious style must naturally be thought of as in current use for certain types of prose (including, apparently, speeches of the sort imitated by Thucydides) even during the Periclean Age—an important conclusion in regard not only to Thucydides but to Antiphon the orator and Antiphon the sophist. Doubtless there are many other questions in which a new opportunity of surveying Ion's life and work as a whole will be of use, and in all such questions this careful edition should prove invaluable.

JOHN H. FINLEY, JR.

HARVARD UNIVERSITY

**The Literary Treatises of Dionysius of Halicarnassus.** A Study in the Development of Critical Method. By S. F. BONNER. 108 pages. University Press, Cambridge 1939 (\$2)

This neat essay, systematically analyzing Dionysius' *Scripta Rhetorica*, finds in them "a gradual but distinct improvement in thoroughness of literary exposition." To make the study of growth possible Mr. Bonner had to establish the probable order in which the treatises were composed; where his arrangement differs from the conjectures of previous scholars, he makes a plausible case. Such a study of critical method was worth making, Dionysius is an excellent subject for the purpose, and Bonner's essay is itself a good piece of criticism.

Dionysius' early method was marked by a tendency to indulge in generalizations without analysis and illustration, and by a scholastic formulism—a too rigid and uninspired adherence to the stereotyped criteria of rhetoric. Bonner demonstrates the gradual growth in power of analysis, independence of judgment, insight and taste, ability to catch the spirit of his subject and give it adequate expression, and mastery of historical and comparative method. To Bonner, as to other modern critics, Dionysius at his worst serves as proof of the harm done ancient literary criticism by mechanical dependence upon the rules of rhetoric, refined beyond due measure, and often misapplied. The ancient critic (e.g., in *De Thucydide*) used these canons even upon history in circumstances in which this genre did not lend itself to criticism narrowly rhetorical. Yet Bonner on occasion indicates the beneficial influence of the rhetorical method (e.g., that which the categories of style exerted upon the comparative criticism in *De Demosthene*), and does not forget that Dionysius is preoccupied with *craftsmanship* in writing. He praises spontaneity when he finds it in the ancient critic, but never upholds mere impressionism as an ideal in criticism.

Balance is a chief feature of the essay—in the author's own theory of criticism as it reveals itself, and in the appraisal of the merits and defects of each

treatise. If the hampering influence of rhetorical training is emphasized, such an emphasis was obviously dictated by the findings. That is not to keep us from recalling also the good contributions of rhetoric to ancient literary criticism, and the service which the rules rendered against what might have been lawlessness in criticism. Rhetoric rightly used is a valuable instrument of literary criticism. In contrast with ancient practice, it is notorious that much of the modern 'literary' criticism of oratory suffers from the failure to apply the useful criteria of rhetoric.

HARRY CAPLAN

CORNELL UNIVERSITY

**Platons Sophistes und Politikos.** Das Problem der Wahrheit. By ERNST MORITZ MANASSE. 231 pages. Scholem, Berlin, 1937

This book is not at all easy to read. And yet it should certainly be not only read but most carefully studied by anyone interested in the development of Plato's philosophy after the Republic. Dr. Manasse is anxious to find out from what angle Plato approached the problem of Truth at the time when he wrote the Sophist and Statesman. But since the notion of Truth obviously depends on the notion of Being, Dr. Manasse starts by investigating Plato's concepts of Being. I use the plural, for Dr. Manasse distinguishes in the Sophist a number of different concepts, singling out as particularly important the kind of Being brought about by the entering into communication of Forms with one another and by their proper mixing and grouping. To realize which Ideas can combine with which, and which cannot combine with certain others is to know the difference between Truth and Falsehood. Dr. Manasse however so far from acquiescing in this result, raises some further questions: How do we come to know which communications are possible and which are impossible? What is the criterion for the proper combining of Ideas? To solve these problems he delves deeply into the general problem of the Platonic dialogue, suggesting that an element of tragedy and ultimate failure is implied in the very existence of Platonic dialogues and that a certain quality of subjectivity attaches to every result attained. I cannot agree with Dr. Manasse here and rather than speak of subjectivity I should follow René Schaerer, who in his excellent recent book *La question platonicienne* (Neuchâtel 1938) stresses the intentional lack of finality and the provisional character of everything written by Plato. Aristotle criticized Plato's method of dihairesis for its lack of cogency and considered the syllogism superior. Plato himself would probably maintain that to learn the right method of dividing and combining Ideas is a long and never-ending process and yet that the more philosophic a man is the greater skill will he show in it.

Dr. Manasse discusses a considerable number of other problems closely related to that of Truth. He points out, with perfect right, that, when Plato built up his realm of Being, notions like *τέχνη* and *ἐπιστήμη* (I should add *ψυχή*) which had previously been used to characterize the individual's attitude to Being had to be located on the side of the "objects." Their own Being (i.e., their Forms) have to find a place in the Realm of Ideas. This implies important changes of aspect which are excellently explained. In other chapters Dr. Manasse investigates Plato's concept of "imitation" (*μίμησις*). His discussion here marks a great advance over previous inquiries. He points out a curious ambiguity in this concept which accounts for the fact that Plato could in some contexts approve and in others disapprove of "imitation." This interesting result will have to be taken into account in future discussions of both Plato's and Aristotle's description of poetry as imitation.

Dr. Manasse has a fine understanding of the structure of a Platonic work. He constantly supplements his discussion of Platonic concepts by a discussion of Platonic procedures and shows admirably how the different sections of a dialogue balance, correct and complement one another. Even seemingly irrelevant "excursuses" have a definite function. This review covers but a few phases of his work and is far from doing it full justice.

FRIEDRICH SOLMSEN

OLIVET COLLEGE

**Accentual Symmetry in Vergil.** By W. F. JACKSON KNIGHT. x, 107 pages, 1 table. Blackwell, Oxford 1939 6s.

The author's initial remarks concern the little boy at the Zoo who, after gazing profoundly at the first giraffe he had seen, cried out furiously, "I don't believe it!" But Mr. Knight, after nine years' consideration of some incredible but undeniable facts (and one assumes that he approves of Horace's advice to prospective publishers), "can still see no possibility that they might not be facts after all." Since it has not been his intention to write a book of theory, his study is restricted almost entirely to such observations as he can prove—and prove admirably.

Apt comments upon quantity, pitch, the law of the penultima, stress accentuation, and metrical ictus lead to a specific relation of these problems to Vergil. By an effective use of the term 'heterodyne,' which applies to the lack of coincidence of two separate radio waves, Knight refers to the clash between stress and ictus. Conversely 'homodyne' pertains to the concurrence of these two sound-waves. The verse-texture of Vergil is vitally affected. In the case of heterodyne the frequency is lowered, that is the two waves impede each other. The result is a restrained and retarded, or tightly-knit

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pattern. Homodyne produces a loosely-knit texture which frees and thereby helps to accelerate the verse.

The functions of both are highly expressional. Homodyne has a hard, practical ring, giving a strong impulse at the beginning of new periods, or finality to their conclusion; or portraying decisive efficiency, success, lack of opposition, or unrestrained, hot-tempered emotion. Heterodyne is a dreamy texture. It denotes opposing forces in conflict, calm or success after a struggle, physical or psychological reluctance, helplessness, dignity, or weariness. The interplay of homodyne and heterodyne are characteristically Vergilian in their delicate representation of contrast and transition.

Texture in Vergil is especially important in the fourth foot, where heterodyne is more frequent than in most other poets. He sometimes abandons his preference for heterodyne when the subject matter of a passage renders homodyne more cogent. Again in divided verses (those which have a decided break in thought after a caesura in the third foot) fourth-foot homodyne is more than twice as common as in the others, since it is here that the weight of the verse falls as it regains energy after the pause. But inasmuch as heterodyne is more usual, fourth-foot homodyne is one of the most powerful means of distinguishing verses, periods, long passages, and even whole books from one another.

In addition to the skillful use of a particular fourth-foot texture in single verses or uninterrupted sequences, Vergil varies his patterns by following two general methods. The 'Released Movement' is a complete unit of expression in which the rhythm is steadily sustained by fourth-foot heterodyne until the last verse, which is homodyned in the fourth foot. A rhythmic force is generated and confined, to be released in the last line. An 'Alternation' is a pattern of verses alternately homodyned and heterodyned. Alternations lend a balanced momentum which may be calm or animated. Several Released Movements may be compounded into a series in such a way that the individual units reduce gradually in length, a method which appears psychologically sound. Similarly sequences of two or more Alternations may be contiguous. But the highest stage of intricacy, the pattern which is most artistically woven, is the complex structure involving several different schemes of both Released Movements and Alternations, although these could never be comprehended or appreciated aesthetically without a thorough familiarization with the simple forms. One passage of forty-two verses is cited, of which all but the first and last are in an elaborately perfect symmetrical balance. And a proof that fourth-foot texture affected Vergil's verse-construction is that this section and many others which are highly complex patterns are generally recognized as being among the finest passages in Vergil. Thus the tendency to repeat, which is common to a degree to all poetry, is clearly displayed by Vergil in his rhythmic

balances, according to Knight, just as it is by Catullus (and he should most certainly have added Lucretius) in the balance of his words.

Mr. Knight everywhere supplies abundant and effective quotations to illustrate his points. He furnishes statistics on Vergil and other poets when he considers them profitable, and incorporates them into a table at the end of the book along with his notes. The subject matter requires that some technical terms be used, also that the citations be read aloud and studied carefully in order to be completely satisfying. However the writer's explanations are quite clear and he never allows his technical discussions to obscure his feeling for rhythm or his love for the poetry. A very deep feeling with Vergil is everywhere apparent and the reader must in turn feel deeply with the author to appreciate fully his book. His enthusiastic style is enlivened throughout by characteristically sensible and sparkling comments, such as his note on patterns of texture: "You cannot do much to them, except say that you do not like them. That is much like saying that you do not like Vergil. The reply to this is, 'That's a pity.' You can of course say, 'Yes, the patterns are there, but Vergil did not intend them, and they are just chance' . . . . If they are unintended and due to chance, they are just as *nice* as ever, just as Vergilian, and just as fit for *our* conscious attention, however little conscious attention Vergil gave them."

The size of this charming little book is out of all proportion to its wealth of stimulating material.

ROSAMUND E. DEUTSCH

\*TEXAS STATE COLLEGE FOR WOMEN

**La Phénicie et l'Asie occidentale.** By RAYMOND WEILL. 204 pages. Armand Colin, Paris 1939 15 fr.

This little volume is No. 221 of Colin's handy, readable volumes on various fields of history, religion and science. Its author, Raymond Weill, is well known for his publications in Egyptology and his excavation on the site of the Jerusalem of King David in 1913-14 and his resulting book, *La cité de David*, Paris 1920. Phoenicia holds an honored place in the history of western culture because she transmitted to Greece, and through her to us, the alphabet. She was herself a focal point in the ancient world on which influences from many and diverse cultural areas centered. Egypt, the Sumerians and Akkadians of Mesopotamia, the Hurri, Hittites, Minoans, Cypriotes, and Persians, each sent armies, immigrants or commercial expeditions to Phoenicia. That is why one cannot write a history of Phoenicia without a knowledge of the culture and history of all western Asia. Weill fortunately possesses the wide knowledge necessary to control the information from these scattered and recondite sources, and has given us a competent, compendious and readable story of the

various periods of the history of this tiny, but influential land. The volume may be heartily commended as a readable and up-to-date compendium.

It should be noted, though, that the work treats many questions on which opinions differ and that not all scholars will agree with Weill's opinions. He holds with Virolleaud and Dussaud that Terah, the father of Abraham, is mentioned in the tablets from Ras Shamra, a fact that is contested by some American scholars, who take the word as a common noun, or in some connections as a verb; that the stories of the Patriarchs in Genesis, Abraham, Jacob, Joseph and others, are not histories of actual individuals, but traditions of tribes, cities, etc., which assumed their present form during centuries of oral transmission; and that with the aid of the Hittite chronicles and treaties together with later sources we can trace the order of coming of various waves of Greeks who made their advent into the west of Asia Minor. On all these questions there is much to be said for Weill's opinions. In particular the mass of material that is accumulating from extra-Biblical sources concerning the names Abraham, Jacob, Joseph, Zebulun, Benjamin and Joshua, not to mention the word Hebrews, together with the historical context in which each occurs, is forcing a number of open-minded scholars to agree with Weill. A word of caution should be added against taking Weill's Babylonian chronology as the final word on the subject. It is a thorny problem on which the last word has not been said. One hopes nevertheless that Weill's book will be widely read.

GEORGE A. BARTON

UNIVERSITY OF PENNSYLVANIA

**L'âme du monde de Platon aux Stoïciens.** By JOSEPH MOREAU. 200 pages. Les Belles Lettres, Paris 1939 40 fr.

This is a work of perfect scholarship. It is based throughout on the primary sources of which the author has a full command and which he translates and interprets with enviable exactitude.

M. Moreau summarizes his results as follows (187): "Thus it appears . . . that Stoicism, with regard to the tenet of the world-soul, upheld the essential assertions of Plato's rationalistic finalism, detaching them, however, from their dialectical justification and basing them exclusively on biological analogies . . . It has been the aim of our study to reveal this contrast of principles concealed beneath a superficial accord and to show that when the First Academy, unmindful of ontological transcendence, preserved only astronomical theology, Stoicism, or at least Stoic cosmology, was already virtually complete" (187). In the *Timaeus* the world-soul is only a symbol, standing for a cosmic organization; dominated by the Good and dialectically

deducible from the postulate of a perfect whole. In the *Laws* Plato himself, aiming at popularization, veiled the dialectical and ontological presuppositions of the doctrine and mainly emphasized the view that the stars are living beings and that it is Soul that accounts for the regularity and uniformity of their self-motion. Further stages of this process of "decline" are represented by the *Epinomis* (which was not composed by Plato), by early works of Aristotle (such as the lost treatise *De philosophia* and in part even the *De coelo*) and by later Pythagorean cosmology (influenced by the Academy) as we know it, for instance, from a fragment of the book *On the soul* (wrongly ascribed to Philolaus) and from the account of Alexander Polyhistor preserved by Diogenes Laertius. Finally, the Stoics partly succeeded in reinstating Plato's astrotheological and teleological views, translating them, as it were, into the language of materialism and replacing, for instance, the idea of the Good by the Providence of God, that is, of the purest 'pneuma', located in the ether.

It is the starting point of this presentation with which this reviewer can least agree. He cannot believe that even in the *Timaeus* the world-soul is but a symbol for the organization of the cosmos, though its spatial distribution undoubtedly depicts the structure of the heavens. He holds that for Plato as for almost all Greek thinkers the soul is primarily the principle of self-motion. Hence, he cannot but feel that Plato was entirely serious when he described the heavenly bodies as possessed of soul and the universe as a "visible god" and as "the perfect living being." As everything else, this being also is, of course, the realization of an idea, viz. of the "idea of a perfect living being." This statement is, however, far from implying a dialectical deduction from a postulate of a perfect whole. But if this is so, the entire development so ably and ingeniously traced by the author assumes another aspect. The conception of a world-soul had first been worked out by such Presocratics as Anaximenes, Diogenes of Apollonia and perhaps by some earlier Pythagoreans. The great system-builders adopted it, interpreted it according to their views and fitted it into their systems as best they could. The Stoics interpreted it materialistically, as Plato had interpreted it idealistically. It does not follow that they were particularly influenced by him nor that the way in which they handled it meant a "decline." If M. Moreau views it as such this is because he is strongly biased in favor of apriorism and against empiricism.

Perhaps the author might have stated his views somewhat more concisely and with fewer repetitions. But the book is very rich in original and suggestive perspectives and very well worth reading.

H. GOMPERZ

UNIVERSITY OF SOUTHERN CALIFORNIA

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ABSTRACTS OF ARTICLES

This department is conducted by Dr. Norman T. Pratt, Jr., of Princeton University, Princeton, New Jersey. Correspondence concerning abstracts may be addressed to him.

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ANCIENT AUTHORS

**Catullus.** PAUL HOPPE. *Catullus Phaselus*. It has been previously suggested that the ship of the poem was no ship in reality, but only a representation used as a tabula votiva. H. thinks that it was a miniature carved for the poet out of boxwood at Amastrius. He took it along to Sirmio as a votive gift to the Dioscuri. This article is dedicated to the memory of Wilhelm Kroll († 4.21.1939).  
PhW 59 (1939) 1139-42 (Plumpe)

**Euripides.** EDWIN MÜLLER-GRAUPA. *Eurip. Ion v. 993*. If *θώραξ*, heretofore rendered by 'breastplate,' is taken in the anatomical sense of 'chest,' 'thorax,' a signification that is traceable beginning with the Hippocratic corpus, the notoriously difficult verse becomes clear. Euripides employs the word in the same meaning in *Herc. 1095*. The suggestions are those of Hans Helck († 1.17.1939).  
PhW 59 (1939) 990-2 (Plumpe)

**Lucretius.** AUGUSTO ROSTAGNI. *Ricerche di biografia lucreziana. II: La "Vita Borgiana"*. Biographical details about Lucretius are at best scarce and debatable. The most generally acceptable source ultimately derives from Suetonius through the *Chronica* of St. Jerome. Another source, which scholars have tended to disregard, is the short life by G. Borgia, pupil of Pontanus, published in 1502 and now in the British Museum. The biographical details given in this work correspond with information given about Lucretius by his contemporaries and most likely go back to Valerius Probus.  
RFIC 17 (1939) 113-35 (Latimer)

**Phaedrus.** FRANCESCO DELLA CORTE. *Phaedriana*. Phaedrus and his mother were probably among those captured, enslaved, and brought to Rome by Lucius Piso after his conquest of Macedonia in 13-11 B.C. He was freed by Augustus between 4 and 14 A.D. His first literary productions belong to the reign of Tiberius. The dedication of the third book of his *Fables* to Eutychus, freedman of Caligula, some time after 37 A.D., when Phaedrus was *senio debilem*, makes 15 B.C. a plausible date for his birth. His arrival in Rome at an early age explains the perfection of his Latin. The real form of his name should be Phaeder and not Phaedrus.  
RFIC 17 (1939) 136-44 (Latimer)

**Ps.-Callisthenes.** ALFONS KURFESS. *Zu Pseudo-Kallisthenes*. The recensio vetusta of the *Historia Alexandri Magni* can scarcely antedate the fourth century. Perhaps the Latin version by Julius Valerius is even older, and this—not the Greek text—has been elaborated into the so-called *Historia de Preliis* by the archpresbyter Leo (in codex Bambergensis). Parallel passages adduced to illustrate; also textual observations.  
PhW 59 (1939) 287-8 (Plumpe)

Ad *Pseudo-Callisthenem*. Continues collation, also suggesting a number of emendations in the Greek text.  
PhW 59 (1939) 942-4 (Plumpe)

**Vergil.** GEORGE E. DUCKWORTH. *Recent Work on Vergil*. Bibliography since April 1939, with earlier items that had been overlooked.  
Vergilius 4 (1940) 44-5 (McCracken)

Turnus as a Tragic Character. "His tragedy is that of a man devoted to a cause which is unrighteous and therefore must fail, but Vergil has made Turnus still more sympathetic by the psychological fullness of his delineation. He is a character of high ideals who strives without success to live up to his ideals . . . there is true heroism in his endeavor to overcome his weakness . . . The tragic disproportion of cause and effect thus gives his character a universal appeal and links his suffering with that of mankind."  
Vergilius 4 (1940) 5-17 (McCracken)

DOROTHY M. SCHULLIAN. *The Dido and Aeneas Tapestries in Cleveland*. Eight tapestries, designed and woven at Rome between 1635 and 1645 in the private atelier of Cardinal Francesco Barberini, and since 1915 in the Cleveland Museum of Art, depict scenes from the Aeneid. Commentary and illustrations.  
Vergilius 4 (1940) 23-30 (McCracken)

EPIGRAPHY. NUMISMATICS. PAPYROLOGY

GALLAVOTTI, CARLO. *Tre papiri fiorentini*. The Greek texts of three separate papyri are given in full, no one of which is preserved in its entirety. The first papyrus contains a receipt or method for dyeing or staining ebony. Since its language is technical, the interpretation of many words is conjectural or quite unknown. The second fragment, which is dated in the second century B.C., is oratorical in character. Although the third papyrus seems to be rhetorical in character, it is possible that it is an actual account of some shipwrecked persons who are about to bring action against certain ones in the country to which they were carried after the rescue. This papyrus is dated in the first century B.C.  
RFIC 17 (1939) 252-60 (Latimer)

VOGLIANO, A. *La dedica della sinagoga di Crocodilopolis*. An inscription found at Madinet el Fayûm adds to the information previously known from P. Tebt. 86. The synagogue was dedicated to the health of Ptolemy Euergetes I, Berenice II, and their sons, sometime between the years 245 and 221 B.C. The date of this inscription corresponds to that of one found at Schedia (OGI 726) which also refers to the dedication of a synagogue at Crocodilopolis. Neither inscription mentions the divinity to whom the building is dedicated. Most likely both refer to the same dedication and would seem to indicate that the synagogue was erected by the Jews to show their gratitude to Ptolemy for certain rights granted by him and for his recognition of their individuality. III.  
RFIC 17 (1939) 247-51 (Latimer)

WENGER, LEOPOLD. *Rechtstheoretische Fragen in der Juristischen Papyrusforschung*. A discussion of the value of papyrus documents in the solution of problems in legal theory and the manner in which the evidence from them should be used.  
CIP 5 522-64 (Husselman)

ZUCKER, FRIEDRICH. *Bericht über eine Inschrift aus Hermopolis Magna. Fortsetzung zu S.B.4206*. Summarizes the principal results of the study of an inscription discovered by the German expedition at Hermopolis and found to complete another inscription published by Jouguet in 1896.  
CIP 5 599-607 (Husselman)

DE ZULUETA, A. *A Fourth-Century Latin Juristic Fragment P. Ryl. III.474*. The text on the recto of fragment b corresponds to the opening passage of Ulpian's *Ad Edictum*, bk.26 and proves that the existing text is not interpolated.  
CIP 5 608-14 (Husselman)



## RECENT PUBLICATIONS

Compiled by Lionel Casson and Bluma L. Trell from the American, British, French and German weekly, and Italian monthly, bibliographical publications, and from books received at the editorial offices. Prices have not been confirmed.

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